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CARNEGIE

December 1954

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MAGAZINE





Phoenician glass vase on right and crude oil lamp from early Palestine on left. From the collection of the Carnegie Museum.



The Economy of Palestine, Syria and Phoenicia

Approximately 800 B.C.-200 A.D.

An integral part of the fabulously rich trade routes flowing from Eastern to Western civilization were the small countries of Palestine, Syria and Phoenicia in 800 B.C. to 200 A.D.

The constant stream of trade required a mode of exchange not easily accomplished by simple barter. Therefore, the great cities of this era adopted the use of coins. Each city had its mint and coins were easily recognized by distinctive mint marks. Coins helped accelerate trade, adding tremendously to the riches of these countries.

Along with trade growth, the internal economy of each country was advanced with the development of crafts and industries. Cities in these countries became famous for various products . . . Caesarea, for manufacturing veils . . . Tyre and Sidon, for beautiful purple dyes . . . Gaza, for silk-spinning and winding industry . . . Jerusalem, for manufacturing soap and rose oil.

Starting with an ideal geographical location, these countries energized their economic position by developing coins and simple banking. The same story holds true today. As our modern economy grew stronger and more prosperous, our monetary system and banking facilities were equally developed to meet our complex needs.

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Dinner 4:45 to 7:30 P.M., Tuesdays, December 7, 14, and

Thursdays, December 2, 9, 16

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Library closed at 5:00 P.M., Christmas Eve

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COVER

Jacob Ochtervelt's *Lady with Servant and Dog* was purchased by the Department of Fine Arts prior to the exhibition, *PICTURES OF EVERYDAY LIFE*, in which it is included. Ochtervelt was born at Rotterdam in 1634/5 and died about 1708. Together with Pieter de Hooch, he studied under Berchem and became a member of the Rotterdam Guild. He painted many interiors, original both in composition and in color scheme. Technically he was close to Metsu and Ter Borch. Ochtervelt was a precise draftsman with an original sense of composition. *Lady with Servant and Dog* belongs to the artist's mature period and probably dates about 1670.

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DECEMBER CALENDAR

GENRE PAINTING IN EUROPE

PAINTINGS OF EVERYDAY LIFE: GENRE PAINTING IN EUROPE, 1500-1900 continues in the second-floor galleries through December 12. This comprises eighty-eight scenes by European artists from Breughel to Picasso, lent by owners in this country.

Gallery hours are 10:00 A.M. to 10:00 P.M., weekdays, 2:00 to 5:00 P.M., Sundays.

An illustrated catalogue containing a comprehensive discussion of genre painting by Gordon Bailey Washburn may be obtained at cost of \$1.75 plus postage.

ONE-MAN EXHIBITION

Enamels, drawings, and sculpture by Virgil Cantini will be on display from December 5 through January 2. This is the second in a series of shows by Pittsburgh artists in the Fine Arts galleries.

RECENT ACQUISITIONS

On view in Gallery A is a newly acquired painting, *Charles II at Benediction* by Pedro Ruiz Gonzalez. *Larimer Avenue Bridge* by John Kane hangs in Gallery C. In the Gallery of Contemporary Art may be seen *Composition with Three Figures* (1932) by Fernand Léger, the gift of Mr. and Mrs. H. J. Heinz II.

MARINE HALL

The sea and the life therein is theme for the Museum's new exhibit featuring big-game and coral-reef fishes assembled over many years by the late J. Verner Scaife, Jr., now presented to the Museum by Mrs. Scaife.

DEADLINE FOR WILDLIFE

The exhibit on wildlife conservation, prepared by Carnegie Museum with financial assistance from the Pennsylvania Game Commission, continues. Features include cartoons, mural paintings, colored slides, mounted specimens, and a mountain waterfall.

DINOSAUR HALL

Diplodocus carnegiei, *Apatosaurus louisae*, and *Tyrannosaurus rex* continue to reign over Dinosaur Hall, although additions are constantly being made. The giant mural by Ottmar von Fuehrer recreates in life-size the largest land carnivore, *Tyrannosaurus*.

CONTINUING EXHIBITS

To be seen on a holiday visit to the Museum: DOLLS THROUGH THE AGES, THE ANCIENT NEAR EAST, UPPER OHIO VALLEY ARCHEOLOGICAL SURVEY, FORT PITT EXCAVATION PROJECT, HALL OF TRANSPORTATION, and AMERICAN INDIANS.

SOCIETY ILLUSTRATED LECTURE SERIES

Music Hall, 6:30 and 8:30 P.M.

Admission only by membership card

December 7—EXPEDITION ICE CAP

(Also given December 6 at 8:15 P.M., in Mellon Auditorium, Mr. Lebanon, for Society members.)

Paul E. Victor organized the French Polar Expedition that spent five years on, and under, Greenland's giant ice cap. Completed last year, his color film shows the winter twilight, under-ice tunnels and stations, airlift bringing supplies, and triumph of science; and in contrast, colorful scenes of springtime in the Arctic.

December 14—THREE DOCUMENTARY FILMS

Art in America, a March of Time film covering the 1952 PITTSBURGH INTERNATIONAL EXHIBITION OF PAINTING; *Monongahela—America's Busiest River*, provided by the Jones & Laughlin Steel Corporation; and *Man of Aran*, a classic among documentaries, by the late Robert Flaherty, will be shown.

WALKING TALKS

The 7:00 to 7:45 P.M., tours of the building on December 7 will visit the Arts and Crafts studios with James Kosinski, and on December 14 the UPPER OHIO VALLEY ARCHEOLOGICAL SURVEY with William Mayer-Oakes.

ADULT HOBBY CLASSES

The fall session of adult hobby classes closes December 10, and the January issue of CARNEGIE MAGAZINE will carry announcement of forthcoming plans.

BOOKS FOR GIFTS

Mimographed lists of book titles suggested for gifts to both adults and children are now available at Central Library. In Boys and Girls Room there is also an exhibit of the attractive new books for children.

STORY HOUR AND MOVIES

Stories for six- to twelve-year-olds are told in Boys and Girls Room each Saturday at 2:15 P.M., except Christmas and New Year's Day.

Pre-school Story Hour on December 14, at 10:30 A.M., with a talk for mothers at the same time.

Saturday movies on nature, travel, health, with cartoons at 2:50 P.M., in Lecture Hall, omitting Christmas and New Year's Day.

ORGAN RECITALS

Highlight this month of Marshall Bidwell's regular Sunday-afternoon programs in Music Hall will be the Christmas Carol Festival on December 12. Turn to page 339 for details. Regularly the organ recitals are held from 4:00 to 5:00 P.M., sponsored by the Arbuckle-Jamison Foundation. Dr. Bidwell will feature Christmas music during December.

THE PENNSYLVANIA DUTCH

COIT ROSCOE HOECHST

THE descendants of immigrants from western Germany and Switzerland who migrated to this country prior to 1800 are known as the Pennsylvania Dutch. Because of political, economic, or religious reasons some settled in other states and some fanned as far south as the Carolinas as well as north into Canada. The name "Pennsylvania German" is equally accurate, the latter term being of Latin origin, whereas the term "Dutch" is from the German *deutsch*, evolving from the ancient word *theudisc*, meaning "the people," or "the way the people speak." About 40 per cent of the population of Pennsylvania is Pennsylvania Dutch.

The language is a dialect of High German, so called because it is indigenous to the southern or highland section of Germany. It has practically no connection with Holland Dutch, and would scarcely be understood in the Netherlands. I found no difficulty last summer in southwestern Germany in communicating in the dialect. The grammar is simplified; two tenses suffice for most purposes—the present and the perfect; endings also are simplified, although genders and word order are identical with modern German. The chief difference lies in the addition of English, especially those words adopted and adapted because of changing need. Living in an English-speaking community, it is



remarkable that so many thousands still speak the dialect—quite a number, even, in southwestern Pennsylvania.

The Pennsylvania Germans of the eighteenth and nineteenth centuries were essentially a deeply religious people. The great majority of them belonged to two principal sects, Lutheran and Reformed, the latter coming chiefly from Switzerland, and the Palatinate, whither they had been driven from Switzerland by persecution, and the former from Würtemberg and other parts of Germany. These two denominations are still very strong, especially in the eastern part of the state, where in some localities sermons are still preached in German. The Reformed has recently organically united with the Evangelical denomination.

The Mennonites came chiefly from Switzerland and Holland. In 1711 the Mennonites of Berne were offered free transportation down

Dr. Hoechst was born in East Berlin, Adams County, was graduated from Bucknell University and took his doctorate in modern languages at the University of Pittsburgh. He lectures on education at Pitt and was director of extension education for the Board of Public Education here from 1926 to 1953, having previously taught at Schenley High School. His avocation is engrossing and illuminating. This article is from one he wrote for *The Western Pennsylvania Historical Magazine*.

the Rhine, permission to sell their property and to take their families with them on condition they never return to Switzerland. It was about this time the settlement of Lancaster County by Swiss Mennonites began, and many of those in the Berne exodus found their way to Lancaster County, which thus became the first county outside Philadelphia founded by the Germans. The second was what is now Berks County.

The Mennonites trace their history back to earlier centuries. Their basic doctrine includes: refusal to take oath, nonresistance, rejection of a paid ministry and infant baptism, simplicity of dress and life, and religious worship. They are expert farmers and possess stately barns, sleek horses, and magnificent cattle. In general they have retained the manners and customs of their fathers, even to the wearing of their quaint garb, the women wearing caps even in their housework. They worship in plain meeting houses, choose their ministers by lot, will not take oath or bear arms.

An important division among the Mennonites occurred in Switzerland resulting in the formation of a sub-sect. This branch was known as the Amish (pronounced Ahmish), founded by Jacob Ammen of Canton Berne, his purpose being to preserve more severity of doctrine and dress. They wear clothing with no buttons, but only hooks and eyes.

Their religious services are marked by a note of austerity. The services last for two or three hours, during which time the worshippers sit on backless benches. Among the House Amish—who hold their religious meetings in homes—the men and boys sit in one room, the women and girls in another. Each Amish congregation has from two to four ministers and a deacon, with a bishop to every two meetings.

The Brethren (popularly known as Dunkers or Dunkards), a flourishing denomina-



tion, were founded by Alexander Mack of Schwarzenau in Westphalia in 1708, though their real origin dates from 1719, when about twenty families came to Pennsylvania. Their first church was established by Peter Baker at Conestoga in 1723. A division among them in 1729 caused a withdrawal of some members under the leadership of Conrad Beissel, who formed the society of Seventh Day Baptists. At the death of Mack and Baker in 1734 and 1735 Dunkards had settlements in Lancaster, Berks, Lebanon, and Dauphin counties. Later settlements were made in Virginia and especially in Ohio, where they are still numerous. Their doctrines differ little from that of the Mennonites, but are not practiced so literally. They promote higher education and progressive farming. Their garb is being gradually discarded for conventional dress. In some areas their churches have carpets, special music is condoned, and church architecture is modernized. Juniata College and Elizabethtown College were founded by this sect.

These plain people constitute about 20 per cent of the Pennsylvania Dutch population. The term "plain people" stems in general from the plain habits, plain and simple clothing, resistance to litigation, abstention from voting, simplicity of worship and literalism in the interpretation of Holy Writ; and also because of their conservative farming techniques which, however, continue to produce abundant harvest, with Lancaster County rated as the richest, nonirrigated county, agriculturally, in the country.

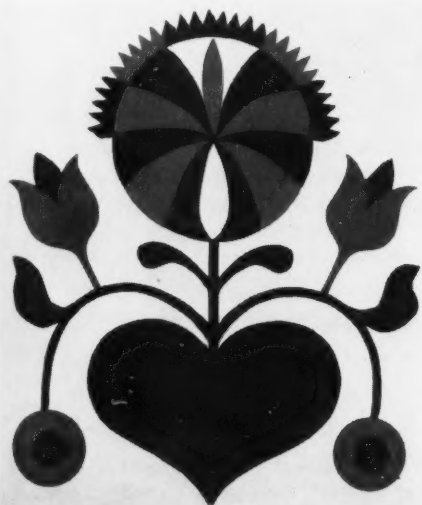
The Pennsylvania Dutch have furnished ten governors of the Commonwealth. I have been told that President Eisenhower is descended from the River Brethren. This truly is social recognition.

Thousands of newspaper columns, books, pamphlets, and periodicals have been published by and about the Pennsylvania Dutch during the past two hundred years, some in

the dialect, some in English, and some in dialect-English. Most popular among the serious poetry is probably Harbaugh's *Harfe*. Among the humorous books, of which there are many, the *Bonastiel* collection of tales by the late Colonel Harter, of Bellefonte, now out of print, is Pennsylvania Dutch to the core. The short poems by the late John Bermelin evince real sentiment. Some of the fiction in English has been damaging to the Pennsylvania Dutch people; for example, *Tillie, the Mennonite Maid* and the comedy, *Papa Is All*. Both are atypical and unjust in characterization. On the other hand, the short stories and novels by Elsie Singmaster are written with sympathy and with the understanding of a people she knows so well.

The songs, stories, poems, and plays that are meant to be humorous portray a healthy native trait: the Pennsylvania Dutchman can laugh at himself. Among folksongs recently published, most outstanding is *Songs along the Mabantango* published by the Pennsylvania Dutch Center at Lancaster. Among these songs are religious tunes, dance tunes with words, some of local interest and several quite "earthy."

When I was a small boy my parents conceived the idea that they wanted to own their home. Four or five horse-drawn wagons transported our personal property and us to the new place. I thrilled with the excitement of the commotion and the big dinner served to all neighbors and friends who helped with the "flitting." At that dinner there were mounds of mashed potatoes, hot cabbage slaw, coldslaw, pickled beets, pickled cucumbers, four kinds of jelly, fresh fried ham, cold slices of beef, and two large platters piled high with stewed chicken. Then came two kinds of pie and three kinds of layer cake. Copious food was just a bit of our everyday life, with special additions and trimmings on Sundays when there was usually company.



FROM A DOWER CHEST
c. 1790

FOLK ART OF RURAL PENNSYLVANIA DESIGNS

Kinfolk would drive for miles with their families and visit among relatives, sometimes several surrey-loads at one place. Small wonder that everybody raised chickens, pigs, and garden vegetables.

Cooking is an art with the Pennsylvania Dutch: this is the land of shoofly pies, Moravian buns, smoked sausage, corn pie, chicken pot pie, chicken corn soup, hickory nut loaf cake, dandelion salad, Schnitz unt Knepp, and dozens of other tasty dishes. Here quality is combined with quantity. To set a good table is a matter of pride. These people do not stint themselves; with them enough means more than enough. No housewife wants to be caught short by unexpected guests. However, serving "seven sweets and seven sours" with every meal may be more legend than fact. It set up the goal of the groaning board loaded not only with meat and vegetables and possibly even desserts,

but also with the accompanying sweets and sours: fox-grape jelly, apple butter, strawberry jam, quince chips, honey in the comb, spiced peaches, ginger pears, kimmel cherries, green-tomato pickle, red beets, pepper cabbage, sour beans, Jerusalem artichokes, chowchow, and watermelon pickle. It must be noted that in general such prodigality went out with the nineteenth century.

Not only did the Pennsylvania Dutch have, but they still do have, an appreciation for fine period furniture, some imported but mostly locally produced by capable craftsmen, and they also made their own remarkable chairs, corner cupboards, hope chests, toleware, kitchen utensils, Stiegel glass, and decorative products of the foundry. They produced beautifully printed books, mostly of a religious nature as exemplified in the eighteenth-century Sauer Bibles on handmade paper at the Ephrata Cloisters. They were the

A Christmas Suggestion

What better way to wish friends or relatives "Happy Holiday" than to present them with a Gift Membership in the Carnegie Institute Society! The benefits are varied and lasting:

- ☆ *Carnegie Institute Society Illustrated Lecture Series*
- ☆ *The Carnegie Magazine*
- ☆ *Invitations to colorful previews of new exhibitions*
- ☆ *Invitation to Founder-Patrons Day, a tradition of the Pittsburgh cultural season*
- ☆ *Member's rate for participating in creative activities (painting, sculpture, photography, music, domestic arts, etc.)*

Membership is the perfect Christmas gift: a compliment to the cultural interest of the giver as well as the recipient.

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first to have a symphony orchestra on this continent—the fifteen-piece Moravian group at Bethlehem, playing the latest available works of Mozart, et al. The tradition of the trombone choir in the church tower on early Easter morning is still carried on. Their quilts and hooked rugs are still admired, and reproduced commercially.

And last but not least is their *Fraktur Schriften*. This is a form of engrossed and illuminated manuscript. It takes its name from a form of printers' type produced during the eighteenth century in Germany. These manuscripts were meticulously written and colored by the schoolmaster, or minister, who made his rounds in horse and buggy and recorded birth and marriage certificates, house-blessings, and dates of births and deaths in family Bibles. This form of art began to disappear about 1820, when printing presses were more widely used.

The Pennsylvania Dutch, especially the plain people, have always loved colors. Note the gay flowers in their yards, the brightly colored gates, fences, and doors, and particularly the geometric barn decorations in white, yellow, red, and blue—occasionally misnamed by the uninformed as "hex signs." No barns were painted prior to about 1840, and by then the age-old superstitions had practically disappeared. The signs are "chust fer fancy," it may be explained. Barn designs are confined mainly to the area between the Lehigh and Schuylkill Rivers, south of the Kittatiny range, although a few decorations appear in Monroe County, in Lancaster, and in New Jersey. Barn decoration did not exist among the Amish. Cornelius Weygandt has written that "the six-lobed conventionalized flower is the sign manual of all good things in our folk culture"; hearts and tulips also frequently appear on barns.

The traditional habits of the Pennsylvania Germans have helped to make a difficult life

as colorful, imaginative, and uplifting as possible. Barn-raising festivities and many other customs portray the special closeness of the serious and the lighthearted, as well as the community spirit of helping each other. The "Rattle Band," with its discords of dishpans, cowbells, foghorns, kettles, and other paraphernalia were used to greet the newlyweds. Raisin pie, or "funeral pie," is prepared for friends and relatives who come great distances to a funeral, a practice especially common in the days of the horse and buggy. Easter eggs are colored with the typical brown of the onion skin. The Christmas tree and "putz" (Nativity group) are still in vogue, as well as the baking of innumerable varieties of Christmas cookies. Apple-butter and quilting parties are fading out, but not so with the "Fendu" or public auction of household goods and farm implements. Certain attractive customs are not necessarily peculiar to them, in that much folklore, like art, breaks national bounds and has no limits.

The Pennsylvania Dutch have made their own contributions to the political, economic, industrial, artistic, religious, and business life of state and nation. During the Revolutionary War the southeastern counties of the state were the breadbasket of the armed forces. Had there been better communications it is reasonable to believe that the story of Valley Forge would have been different. Many a Pennsylvania Dutchman said, according to tradition: "Wamma's yoosht gwisst Hetta." (Had we only known!) They furnished their quota of soldiers during our six major wars. During World Wars I and II our Pennsylvania Dutch boys acted as interpreters during strife and after armistice. And during both wars German propaganda made short shrift among the Pennsylvania Dutch. During World War II, farmers and conscientious objectors among the plain

[Turn to page 335]



CHARLES II AT BENEDICTION BY PEDRO RUIZ GONZALES (1640-1706)
Purchased for Carnegie Institute from Patrons Art Fund

CHARLES II AT BENEDICTION

HERBERT WEISSBERGER

WITH the Department of Fine Arts' recent acquisition of the signed and dated canvas by Pedro Ruiz Gonzalez, 1682, an outstanding Spanish painting has been added to the collection of an American museum.

Historical or, broadly speaking, secular subjects are noticeably rare in the Spanish school of the sixteenth and seventeenth centuries, which is known to abound in portraiture and in religious paintings such as Old and New Testament scenes, renderings of Saints or of personages dedicated to a saintly life. In *Charles II at Benediction* a wonderful blend of the solemnity of the occasion with a true-to-life rendering of the King, members of his retinue, and of the officiating clergy, has been achieved.

The celebration of the ritual, architectural details, liturgical furniture, and the costumes worn by the attendants, all depicted with great fidelity, are in themselves a store of documentary treasure. In their naturalism these elements bring the scene closer to human life while not detracting from the profounder aspect of the devotional character of our painting. In developing the event as though seen by the onlooker before him on a stage, the artist, combining illusion with reality, followed a convention which was set by the great masters of the Baroque.

In this connection, the canvas by Ruiz Gonzalez is closely linked to Claudio Coello's altar painting commissioned in 1685 for the chapel of the Sacristy of the palace monastery

of the Escorial near Madrid. It is in this masterpiece that Coello depicted the same monarch in a virtually identical scene.

Pedro Ruiz Gonzalez (1640-1706) belongs to that long-lived phase of the School of Madrid that culminated in Velazquez, prince of painters. This school came to an end with the passing of the unfortunate Charles II portrayed in our painting, the last ruler of the Spanish Hapsburg dynasty, but it was destined to take a new flight with Goya in the eighteenth century under the Bourbon Kings.

THE PENNSYLVANIA DUTCH

[Continued from page 333]

people produced, over and above their usual farm output, thousands of tons of food that they donated and processed for their own soldiers and their allies. After the war they donated hundreds of cattle to impoverished nations, and sent along trained young farmers to teach animal husbandry.

They mined the ore at the Cornwall mines and cast the cannon for the armies of the Revolution. They developed and manufactured the "Kentucky" rifle for soldiers and pioneer settlers. They produced chinaware and pottery that is highly prized today, and this is true of the Stiegel glass and the casting of Franklin stoves. They invented and built hundreds of Conestoga wagons for cross-country transportation of food and raw and manufactured goods. They pioneered rotation of crops and contour farming. Over and above all this, they have preserved their religious faith and their integrity. They have championed education and thrift. Many people have called them, in the words of Holy Writ, "the salt of the earth."

Mr. Weissberger, curator of decorative arts at the Institute, is author of the articles on Spanish art in Harper's *Encyclopedia*. His brother, Jose Weissberger, until his death last month, represented the PITTSBURGH INTERNATIONAL EXHIBITION OF PAINTING in Madrid.

DOLLS THROUGH THE AGES

DOROTHY MUNROE

TODAY a doll is thought of as a child's plaything, but this has not always been true, as may be seen in the current exhibit at Carnegie Museum. In the beginning dolls were unattractive caricatures; natural forms in stone, wood, or bone were used before primitive man had developed tools. Clay and metal were used later, and these figures became idols, possessed of good and bad spirits, mostly evil. The use of idols led naturally to the development of fetishes, of which there were many types. The nail fetish was used for protection; the black magic dolls for evil purposes; the wax dolls which were offered at shrines were used for healing.

Another type of doll used in ancient times was the Grave Doll or Funeral Image. Among these are the Tanagra figures of Greece—statues of beautiful women—and the Ushabti of Egypt—a portrait image of the dead in mummy form.

Gradually the doll achieved a refinement in form but still had not become a toy. During the Middle Ages and later the Renaissance, the most outstanding examples of dolls are the figures that filled the churches. The crèche figures, representing the manger at Bethlehem with the Holy Family amid elaborate surroundings, are probably the best known of these.

Preceding the development of printing and the use of fashion books, we find many references to dolls used as fashion models, or Fashion Babies. The earliest of these were wooden, examples of which have come down to us from both England and Germany. The so-called Queen Anne doll—a wooden doll with set-in glass eyes and a wig—dates from the early seventeenth century. These hand-carved dolls with brightly painted features

were costumed in beautiful textiles of the period and are prized collector's items today.

Wooden dolls, popular in the early nineteenth century, have been called by many names: "Penny Woodens" because their price was so low; "Dutch," a corruption of the word *Deutsch* meaning German; and "stick" dolls. It was these little wooden dolls that Queen Victoria played with and dressed as fashionable ladies. Her collection of 132 dolls is preserved in the Victoria and Albert Museum and provides a valuable record today for collectors and students of the history of that period.

Many children, brought up far from the European centers of culture, were happy with their homemade dolls of corn husks, fabric, or whittled wood. Although crude and frequently made without separate arms and legs, they give a fascinating sidelight on man's early attempts to fashion a toy in human likeness.

American-made wooden dolls appeared in the latter part of the nineteenth century, a product of Joel Ellis of Springfield, Vermont.

Our modern composition and plastic dolls can trace their origin back to 1810, when papier maché was first used in Germany to fashion doll heads. The first patent in America for a doll part was granted to Ludwig Greiner in 1858. Greiner manufactured only the heads, and the body and clothing had to be made at home, which explains why there are no two Greiner dolls alike. Eventually the papier maché head was a given coat-

Miss Munroe is vice president of the Pittsburgh Doll Club, which helped arrange the current exhibit at the Museum showing the HISTORY OF DOLLS. Several dolls from her attic, which she and her sisters had played with as children, started her own collection.



LATE-NINETEENTH-CENTURY JUMEAU FASHION DOLL, WITH HER WARDROBE

ing of wax to make it appear more lifelike.

Wax dolls appeared in Germany in the seventeenth century. It was in England, however, that they were really developed, and that country led in their manufacture until late in the nineteenth century. It was here that the wire-eyed doll was invented, and in 1848 Madame Montanari of England perfected a method of imbedding the hair, eyebrows and lashes in a head of solid wax.

China doll heads were made in continental Europe, chiefly in Germany, and the number and variety of facial types and hair dress indicate that most of them were made in small backyard kilns—a family industry. The style of hairdress is an excellent indication of the period in which the doll was made. China heads made after 1898 will be marked "Germany."

China is always glazed, whereas unglazed heads are properly called "bisque." These, too, were manufactured chiefly in Germany. France imported all its bisque and china heads until the Jumeaus, father and son, succeeded in producing the lovely French bisque heads known by their name. In 1855 the Jumeau fashion doll was created. This is a dainty

blonde bisque lady with wig of Tibetan goat hair, or real human hair, and enamel eyes made exactly like artificial eyes for humans. They were frequently used on Swiss music boxes to produce beautiful mechanical toys. Next in importance are the Bru dolls. The heads of these are more highly colored than the Jumeau and the chin is heavier, more like the present-day dolls.

The early "Parian," or more properly "Dresden," heads are fine unglazed heads that are pure white. Many are decorated with flowers, ribbons and veils, molded separately and applied to the hair. These dolls were never intended to be toys, but were dressed as fashionable ladies or brides to be placed under domes in the Victorian parlor.

Many bisque dolls dating before 1880 are unmarked. Dolls of this period have closed or semiclosed mouths, and frequently the ears are pierced for earrings.

By the beginning of the twentieth century, dolls had become toys. The "lady" doll had been displaced by babies and little boys and girls. These were many and varied and included bisque, wooden, cloth, china, and composition.

The Kestner baby is probably one of the loveliest of its time. This was followed by the "Bye-Lo" and the "Dream Baby," carefully molded live babies with bisque heads.

With the coming of World War I, American ingenuity proved itself. In Philadelphia, Schoenhut produced a wooden doll with a jointed body, and also a circus complete with clowns and animals. Rag dolls, of course, are not new to the twentieth century. The Kathe Kruse doll from Germany and the Lenci from Italy are beautiful examples of this, and of course we can't forget our own Raggedy Ann and Raggedy Andy.

Portrait dolls are among the most popular today. We have had the Dionne Quintuplets, Sonia Heine, Shirley Temple, and now the child portrait, made from a photograph and dressed exactly like the child.

No collection would be complete without the little Storybook Doll, a four-inch character depicting the well-loved fairy tales and

nursery rhymes, and the Vogue doll with all her changes of costume, from party dress to blue jeans.

Today's bride doll, in her fragile veil and lovely gown, resembles quite closely the Fashion Doll of the nineteenth century.

Our dolls today reflect the influence of our way of life, from TV and its comical characters to the many aspects of human beings. There are life-sized children, babies who cry real tears, little girls who can have real permanents and use make-up; dolls that walk, talk, and dance. One wonders—what next?

DECORATIVE ARTS

Most of the tapestries at the Institute, including two presented by the Hearst Foundation, now hang in the Hall of Sculpture.

The Hall of Decorative Arts, on the balcony, is currently closed for reconstruction.





CHORISTERS IN THE COSTUMES OF THEIR CHINESE, GREEK, AND UKRAINIAN HERITAGE

UNITED WE SING

SAMUEL ELY ELIOT

THE eighteenth Christmas Carol Festival will be held in Carnegie Music Hall on Sunday, December 12, at 2:00, and again at 4:00 P.M. The two programs, each an hour long, of twenty brilliantly costumed heritage choruses of this area will be co-ordinated by Mrs. Samuel Ely Eliot. Marshall Bidwell will lead the community carol singing and direct Handel's "Hallelujah Chorus" when it is sung by five hundred voices. The quaint Pageant of the Trees moves concurrently with the choral programs.

This year the sponsors of the "United We Sing" Festival are almost hoping that the day will bring real winter weather—the whiter, the better! For only thus would attendance be held back to a point where hundreds would not have to be turned away. Doors will open at 1:30 and 3:30 P.M.

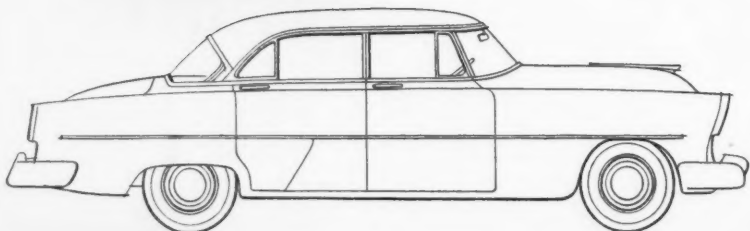
Possibly no Christmas ceremony anywhere in the world quite resembles this "United We Sing" Festival—and that is because there

is only one Pittsburgh, to which so many workers for so many generations from so many far-away lands have come to make steel and build their American homes—faithfully continuing to cherish, however, their varied ancestral Christmas traditions. It is not too surprising a miracle that this one-time smoky region should have become a spot where the ever-bright dream of human brotherhood is now being so nobly and joyously expressed in a single great Yuletide occasion.

Each year, as Christmas nears, the *CARNEGIE MAGAZINE* and other publications have tried to describe "United We Sing." But, simple as it is in its main design and structure, it is also so complex in its organization and execution, and so full of human touches and surprising nuances, that adequate description is just about impossible. For the sake of future wider audiences, one hopes that before too long television will come to the rescue.



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SYMBOLS OF LEADERSHIP IN AUTOMOTIVE GLASS

"Pittsburgh Plate" from the earliest days of the motor car until the present, has performed an important service to the motoring public — providing greater safety, improved vision, and increased comfort through its automotive glass research and development.

"Pittsburgh Plate" has combined its many advances in automotive glass technology to produce the beautiful "wrap-around" windshields which with their broad expanse of glass afford more vision area for added motoring safety. The Company is justly proud of its record of leadership in automotive glass. When you buy *your* car, look for the symbols of highest quality glass.



PITTSBURGH PLATE GLASS COMPANY

A NEW PERMANENT FOR PITTSBURGH

LOWELL INNES

MANY of us who have not known lobbyists hold instinctive prejudices against them. Had we sat in the gallery of the House of Representatives in April 1820 and listened to Henry Baldwin, of Pittsburgh, we should have felt quite differently. Thrills of pride and patriotic fervor would have chased themselves up and down our spines at Baldwin's ringing words:

This has been called a Pittsburgh, a cut-glass bill, local, partial in its operations; and I have been charged with framing it from interested motives. Gentlemen had better be cautious how they use the word Pittsburgh as a name of reproach; it may be like the term Whig—one of pride, and not of disgrace. I tell the House frankly, that I have not lost sight of the interest of Pittsburgh, and would never perjure myself if I had; but the charges shall be met plainly, and if you are not convinced that the interests of that place are identified with the nation; that cut glass can be defended on national grounds, then I agree that Pittsburgh, its Representative, its favorite manufacture, and the tariff, may go together. I will rest the whole bill on this item, and freely admit that the increase of duty on glass, plain, not cut, is among the greatest proposed. In selecting articles worthy of national protection, none are more eminently deserving of it than those, the raw materials of which are of no value for exportation; the conversion of which into articles for use, produces something out of nothing—turns into manufactures of the greatest value and beauty the worthless produce of the earth—furnishes a market for the productions of the farmer—gives employment not only to laboring men, but boys who would otherwise contract habits of idleness and vice. . . . Will gentlemen tell me who has profited by the change—the farmer, the laborer, our country, or the foreign manufacturer?

It is of less importance that Henry Baldwin was promoting the high protective tariffs advocated by Henry Clay. He was voicing a need business men in Pittsburgh felt and, though he did not know it, was bulwarking a future industry for this area.

In the last few years writers on Pittsburgh glass have quoted other comments on our

glass: Lafayette's in 1825, comparing it favorably with Baccarat; Mrs. Anne Royall's in 1829, "The beautiful white flint of Messrs. Bakewell, Page & Bakewell is sold from Maine to New Orleans." But somehow we missed a rapier thrust from Frances Trollope in *Domestic Manners of the Americans*, 1832, about Wheeling glass.

"The cutting was very good, though by no means equal to what we see in daily use in London; but the chief inferiority is in the material, which is never free from colour. I had observed this also in the glass of the Pittsburgh manufactory, the labours bestowed on it always appearing greater than the glass deserved. They told us also, that they were rapidly improving in the art, and I have no doubt this is true."

Had Mrs. Trollope lived long enough she would have found Allegheny County leading the United States in production, and Pittsburgh vying in quality with the best anywhere.

All this nineteenth-century glass was dramatized by Carnegie Museum in the comprehensive and effective show of 1949-50. Since that time, Pittsburgh has taken its place beside other great names in early American glass, and examples have become highly desirable collector's items. Soon after, the Historical Society of Western Pennsylvania, under the leadership of Charles A. McClintock, decided to establish a permanent collection of Midwestern glass. That collection has now come of age.

Mr. Innes is assistant headmaster and teacher of English at Shadyside Academy and, in his so-called leisure time, collector of and authority on early American glass. He is the author of *Early Glass of the Pittsburgh District*, which may be obtained from the Art and Nature Shop at price of \$1.00 plus postage.

The collection at the Historical Society of Western Pennsylvania, here discussed, has been assembled and arranged under Mr. Innes' direction.

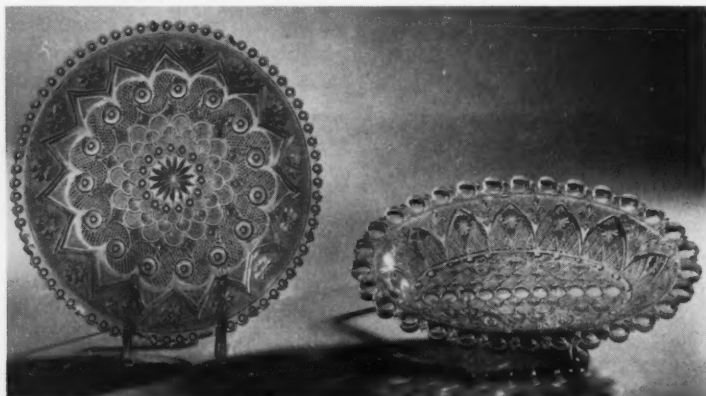
Of necessity it has followed lines laid down by the Carnegie show. One could take the Carnegie booklet, *Early Glass of the Pittsburgh District*, published in connection with that exhibit, and see in microcosm this larger exhibition—sometimes even to identical pieces. The case of bottle glass (unpurified silica—green and brown) at the Historical Society mirrors well the early products, bottle and window glass. A visitor can understand how glassmakers made pieces to take home for use, such as the bowls, and ornaments, or whimsies such as the tiny brown hat with a ball cover. The green whiskey glass on display, a family piece from one of Gallatin's workmen at New Geneva, was presented by President Paul Stewart, of Waynesburg College.

In the cut-glass case, the small but handsome plate by Bakewell, and the magnificent Mulvaney and Ledlie amethyst bowl are rarities. The betrothal tumblers, engraved at the Robinson factory in 1835, justify everything commendatory that has been said about Pittsburgh engraving and cutting. They were blown by James Lee, grandfather of Lily Lee Nixon, by whom they are loaned. A man in Oregon, reading an article on Pittsburgh

glass six years ago in the magazine *Antiques*, wrote the editor that he had a Bakewell greyhound tumbler like the one described by Anne Royall on her visit to the factory in 1826. Later he got in touch with Henry K. Siebeneck, of the Historical Society, who bought the glass and presented it.

Two funds at the Historical Society—the Anna Moody Browne Fund, a memorial to David L. Browne (1852-1924), and the Brendel Fund, a memorial to Violet Swem Brendel—gave opportunities to acquire outstanding pieces. The freeblown, dark-amber pitcher, typical of Pittsburgh and Ohio, embodies charm of color and form, and the solidity and strength of American pioneers. Three notable flasks express the social and political backgrounds of our district and tell of the brisk trade in liquor: an early scroll flask marked "B.P. and B." (Bakewell, Page and Bakewell); the rare General Washington, eagle variant; and the Masonic Arch and Frigate (Franklin).

Last spring, when the Corning Museum was preparing for its summer exhibition of lacy glass, it borrowed from the Historical Society the oval vegetable dish with the individualized cap ring of concave circles



Rare Midwestern lacy bowl with bull's-eye ring, shell and scrolled eye motif. (Left) Very rare Midwestern lacy dish with arch and thistle, circles and shells (1830-35).



Photos by Hess

Paneled salt presented by Pittsburgh glassmaker to James Nicholson, brother-in-law of Albert Gallatin. Paneled sugar with Midwestern hairpin lacy foot. Two free-blown pieces with copper-wheel engraving, attributed to Pittsburgh (possibly Robinson's Stourbridge factory). Early nineteenth century.

separated by ornamented points. The knowledge of origins and patterns of lacy glass is still hazy, but we are certain that the Midwest rivaled Sandwich and Baccarat. The vegetable dish, one of only two known, typifies Pittsburgh design and taste: shells and circles, Gothic arch, thistle and leaf, a stylized ornament like fleur-de-lys or anthemion. Most characteristic are the dots or table rests, which support many Midwestern lacy pieces.

Less showy but just as rare, in the lacy group, is a blown paneled sugar bowl with a typical hairpin lacy base of Western manufacture. The only other known two like it reside at Corning and Winterthur museums. Collectors know how hard it is to find lacy in color, but here the Wheeling three-heart plate glows in green. In the lacy technique Pittsburgh produced cup plates with the best of them: those little glass plates on which teacups rested while genteel ladies cooled their tea in saucers. R. B. Curling & Sons' Fort Pitt eagle should be familiar to every ardent historian. One with characteristically Midwestern cinquefoil was made in 1833 by

a friend of Henry Creighton and Jean McPherson to celebrate their marriage. By such historical threads glass is often tied to localities and factories.

Other appealing cases are the Bakewell Thumb Print and the Duncan Three Face. Imagine modeling a girl for a glass patern, and then frosting the whole design—a good example of the naturalistic tendencies of Pittsburgh manufacturers, and the competitive attempt to gain novelty. The girl involved was Elizabeth Blair, of Steubenville, Ohio; the designer, Ernest Miller, of Washington, Pennsylvania, her fiancé; and the exhibit for which the piece was intended was the Philadelphia Centennial of 1876.

Equally popular, probably because it epitomizes an era, is the so-called River Boat glass—heavy, brilliant, durable, dressy. As we look at cruets, decanters, and compotes, we can almost imagine we are on board an Ohio River craft or in an early tavern. A handsome rarity in the case is the domed sugar bowl with the galleried rim.

Also typical of Pittsburgh glassmaking and sheer pleasure therein is the colorful col-

lection of paper weights and cased glass exhibited at the Historical Society. The pink-and-white horn ornaments approach a Dali-like creation. All the gay colors and unexpected striations link the novelty art period of the 80s and 90s with contemporary use of color. The best executed piece—the green, rose, blue, and white pitcher—came to us from California because a collector there happened to read the booklet of the Carnegie Institute exhibition. Another notable specimen of cased glass is the yellow and opaque white compote in the Browne grouping.

The manufacturing technique of cased glass is simple: a bubble or gather of one color is expanded against a metal mold; then a lining of the second color is blown into the first bubble. The union is removed from the metal shell, reheated to melt them together. Often the two-colored article was coated with clear, by simple dipping. The striations, lines of other color, are applied when hot, fused and swirled according to the glass-blower's will. The even loops such as are found on the pitcher are made by a tool like a shortened hook, pulled across at even spaces.

Belonging to this same period are the

Locke pitchers, decorated and signed. Joseph Locke, originally with the New England Glass Co., in Cambridge, spent his last years working in Pittsburgh as independent engraver and consultant. During his business career he registered twenty patents for chemical formulas, for manufacturing devices and methods, and used over a hundred designs in decorating glass. Today his signed, engraved specimens are in great demand.

With such characteristic examples of Pittsburgh glass craftsmanship on display, it was quite logical that there also be an attempt to represent other areas of American glassmaking. A gift from Michael L. Benedum in memory of his wife, Sarah Lantz Benedum, enabled the Glass Committee to complement the permanent collection with examples of American glassmaking from other areas beside the Midwest. Pieces in this case are both collectors' and museums' dreams. They even take us to nearly all the important localities of early American glassmaking:

From the Stiegel factory, a cobalt blue diamond sugar bowl and a perfume bottle in amethyst, with ogivals above flutes, show



Rare blown green two-quart New York State lily-pad pitcher. Blown amber South Jersey vase, loopings white, swirled bowl. Pittsburgh cased glass pitcher, white lining, loops blue, green, rose, white.



Pattern-molded Stiegel-type amethyst perfume bottle, expanded diamonds above flutes. Pattern-molded blue sugar bowl, ogival pattern, swirled finial typical of Stiegel. Pattern-molded amber ten-diamond Zanesville chestnut-shape flask. Three-mold blown geometric cobalt creamer, probably Sandwich, Massachusetts.

how delicate and vivid this glassmaker's art could be.

From Ohio, the ten-diamond, pattern-molded, amber bottle from Zanesville, and the honey-colored free-blown pan well exemplify early techniques.

The clear, broken-swirled, flip glass is rarely found outside our Midwest district.

From New York State the two-quart green pitcher in lily-pad design carries the background of the New Jersey blowers.

The looped smaller pitcher, bluish-aquamarine, and the stunning amber vase with white loopings, a gadrooned bowl and heavy stem, take us down Jersey-way.

The small, deep-blue, three-mold, blown creamer from the Sandwich factory reminds us of American ingenuity in blowing glass of a geometric pattern to compete against foreign cut.

From Connecticut, a dark-green Pitkin flask looks well, balanced against its Midwestern counterpart.

The clear paneled pitcher and the blown sugar bowl with the strong engraving of our own city probably came from the Stourbridge factory. Their lines please with a pioneer sturdiness, yet the engraving bespeaks

a gentility and discrimination that marked our nineteenth-century society.

All these pieces given by Mr. Benedum reflect American glassmaking in craftsmanship, in beauty, in individuality. An enthusiast can travel a long way before seeing such a group of distinguished pieces.

All this sounds as though the Historical Society has done a good job of presenting American glass. It has! But the real credit belongs to so many people that it is impossible to enumerate them. With unselfishness, collectors like Dr. Florence Kline and J. Robert Rodgers sold us prize pieces, albeit reluctantly. The Glass Committee worked tirelessly. Carnegie Museum loaned cases and encouraged by giving display material. George S. McKearin searched exhaustively for the right rare pieces. Benefactors appeared at every difficult point along the way and cleared obstacles. The whole project has been almost as far-reaching and has demanded as much co-operation as Point Park or Gateway Center. For that reason it should leave everyone with a warm feeling—a feeling that Pittsburgh is lucky to have among its citizenry men with a sense of the past and a vision of the future.

Table talk



Original in Carnegie Institute

Somewhere, in the early interplay of East and West, there was an exchange of secrets about the art of enameling metals. Some say it was an Arab, some a Mongol or a Frank, others a Chinese who first developed this method of decoration.

This elegant aftaba of China's Manchu dynasty is an excellent example of the enameling technique known as cloisonné. Thin copper threads, bent in intricate pattern, were soldered to the metal; and each tiny "cloison" or cell thus formed was filled with a bright enamel paste. The vessel was fired till the colors set; the surface was burnished to a gleaming smoothness. The result has been a mosaic of turquoise, red, yellow, green and black enamels, a rhythmic oriental floral design almost jewel-like in quality.

The pattern here is a formalized chrysanthemum, symbol of joviality and ease. A gilded dragon's head holds the graceful spout, and riding high on the lid is a golden lion, emblem of power and energy. The motif is Chinese; yet the basic form, the Persian aftaba, suggests that this piece was a treasure meant for the saddle pack of a trader headed West.



Across the same Oriental trade routes have come another kind of treasure—the aromatic spices that contribute to the fine flavor of Heinz soups and condiments.

H. J. HEINZ COMPANY





COMMUNITY CENTER ON WHEELS

DONALD B. HIRSCH

PITTSBURGH needs more Bookmobiles and fewer bulldozers.

This is a lesson that Pittsburgh planners might learn from what is happening in the Carnegie Library's fastest growing activity. This Library "branch on wheels" in the first seven months of 1954 circulated 44,262 adult books—more than any other branch—6,500 more than Downtown—7,500 more than East Liberty.

In at least one instance Bookmobile is helping to create a community in what was formerly a collection of typical Pittsburgh hilltops whose inhabitants had nothing in common except a postal zone number.

There is a lot of that in Pittsburgh. The western Pennsylvania topography, more than any other factor, marks the city apart from other urban areas.

In flatter lands people go places with little thought or preparation. Pittsburgh hills are something else again. What would be an ordinary stroll to a library in some places, becomes a formidable minor Everest expedition among Allegheny foothills.

Let's take a look at Beechview, a section of Pittsburgh where more than twenty-one thousand books were circulated by Bookmobile in 1953.

The political entity called Beechview was taken into Pittsburgh about one-half century ago, and since that time the name has been accepted to mean the territory bounded by Saw Mill Run, Banksville Road, West Liberty Avenue, and the Dormont Borough line. This perimeter encompasses at least a half dozen hilltops that in most other sections of the country would be called individual moun-

tains. About ten thousand people live in the area, which supports two public grade schools and one parochial school.

Beechview elects none of its own officials and it does not comprise an entire ward, even though two different wards are included in its area.

Some of Beechview's residents are close to Dormont and go to that borough for their shopping. Others find it less inconvenient to go downtown by trolley or auto than to tackle the steep inclines of the neighborhood streets.

Although some years ago there was agitation for a permanent Library branch in a Beechview storeroom, it was feared, and justifiably so, that topography would prevent the many Beechview residents who did their shopping in other sections from using the branch.

Today Bookmobile has become one of the few community institutions. Each Friday afternoon Theodore Schmieder drives the shiny green and grey specially built truck from Oakland to make three stops in the Beechview area.

Each of these stops of one hour or more is in a carefully selected location, calculated correctly to cover separate areas so that each can be reached by the largest possible number of people.

Mr. Schmieder, who pitches right in with clerical work, and librarian Dorothy Kenneweg, with the others on her staff, have become leading Beechview citizens, even though they live in other parts of the city.

And they're known on other days of the week in Squirrel Hill, East End, and in all the places that Bookmobile visits. Here's what might be seen any day:

Before the Bookmobile comes to a stop, a four-year-old waits with picture-books under his arm. He lives in that block, no streets to cross, so he can go it alone.

Down the street comes another book-laden figure. It wears slacks. There's no make-up. The hair is in curlers. For there's nothing formal or forbidding about Bookmobile. It's as warm and welcoming as the neighborhood grocery. In fact, on Bookmobile day the shopping list frequently has listed, right under the meats and vegetables, the titles that have come to the attention of the borrower since last week.

Another young visitor, only months old, presents no problem either. The mother boards Bookmobile, hands the child to one of Mrs. Kenneweg's assistants to hold while books are checked in and out.

This is the story everywhere the Bookmobile goes—and it goes like this:

MONDAY—EAST END

STANTON HEIGHTS 10:30 A.M.—12:30 P.M.

Stanton and Hawthorne Avenues

NEGLEY AVENUE 2:00—5:00 P.M.

Negley and Jackson Avenues

TUESDAY—SHADYSIDE

Wilkins Avenue 10:30 A.M.—12:30 P.M.

Wilkins Avenue and Severn Street

WALNUT STREET 2:30—4:30 P.M.

Walnut and Ivy Streets

THURSDAY—SQUIRREL HILL

LILAC STREET 1:00—3:00 P.M.

Lilac Street and Murray Avenue

DARLINGTON ROAD 3:30—9:00 P.M.

Darlington Road and Murray Avenue

FRIDAY—BEECHVIEW

SHIRAS AVENUE 1:00—1:55 P.M.

SHADYCREST DRIVE 2:00—3:00 P.M.

Shadycrest Drive 1100 Block

BEECHVIEW AVENUE 3:30—8:30 P.M.

Beechview Avenue and Broadway

Bookmobile started in September of 1952. The machine was the gift of the Wherrett

Memorial Fund of The Pittsburgh Foundation. Earlier, in February of 1952, work was started by a special committee, chaired by Adaline Bernstein, assistant to Director Ralph Munn. The committee members were Rosemary Isensee, East Library Branch librarian; Dorothy Klauss, West End Branch librarian; Margaret Griffin, assistant head, Central Lending Department; and Mrs. Kenneweg.

This group formulated the routines for the service, made investigation trips, including one to Baltimore to study that city's experience, and visited proposed stops all over the City of Pittsburgh.

Since the formal opening, attended by the Mayor and other city officials on September 2, 1952, some changes have been made. Stops in East Brookline and Gateway Center were tried and abandoned because of insufficient use. Walnut Street, Wilkins Avenue, and Shiras Avenue in Beechview have been added.

The Bookmobile staff, headed by Mrs. Kenneweg, transported by Mr. Schmieder, includes two clerical assistants and two student assistants.

The story of Bookmobile is best told by the comments of its users. Here are some of them:

"We could never leave our small children to get to the Library. Now we just wheel them down to the Bookmobile."

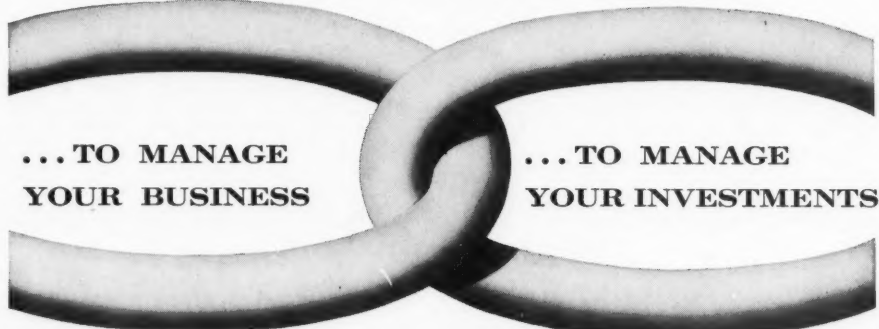
"I haven't used the Library since I was in school."

"I haven't used the Library for ten years."

"The Library was too far either by street-car or bus."

This article comes rather as a testimonial from a satisfied customer. Mr. Hirsch, a lifelong resident of Pittsburgh now living in Beechview, took a day away from his duties as attorney to travel with the Bookmobile. A former news broadcaster, he is vice chairman of the Allegheny County Board of Assistance.

IT TAKES COMBINED SKILLS



**... TO MANAGE
YOUR BUSINESS**

**... TO MANAGE
YOUR INVESTMENTS**

Most successful businessmen use the specialized skills and talents of the experts who work for them. Similarly, more and more investors are using a Peoples First Investment Management Account and thus are acquiring the services of an entire staff of investment specialists.

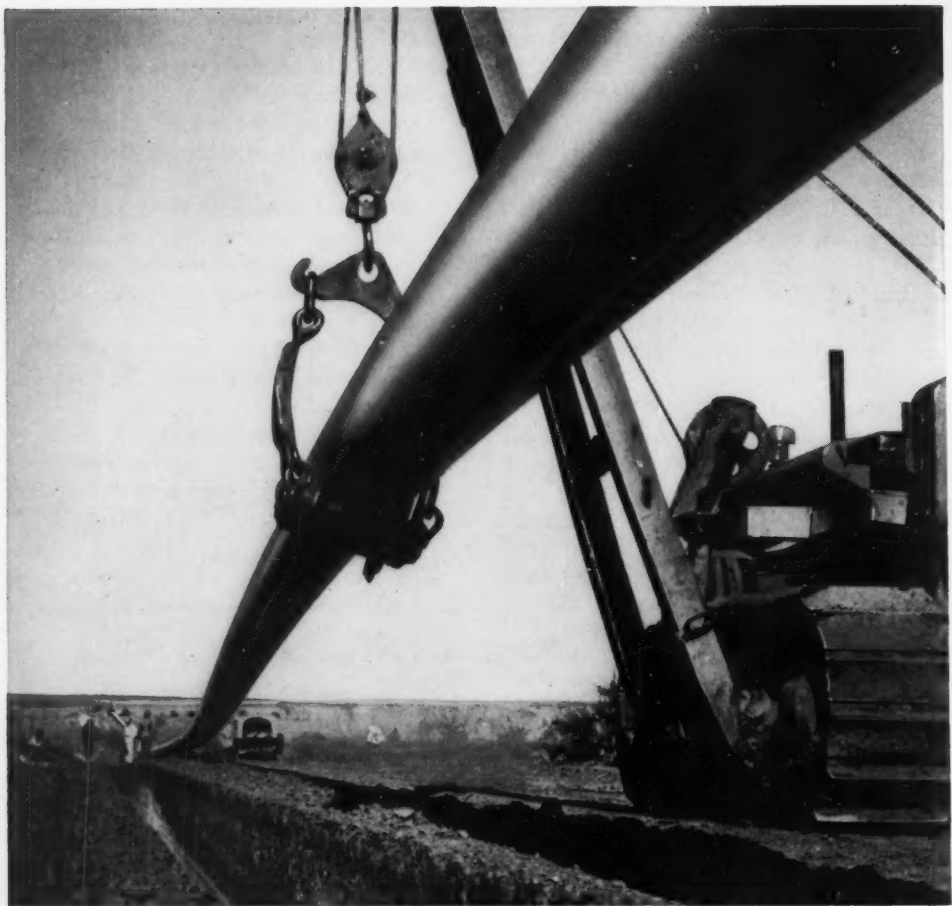
These specialists analyze your investments and make specific recommendations. They continually review your investments to keep you informed of timely opportunities. They

are available for consultation at any time you desire. The cost is quite modest. We'll be pleased to give you complete information—just visit us, or phone GRant 1-9600, Extension 579.



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UNITED STATES STEEL

ART AND NATURE BOOKSHELF

Children's Books for Christmas

THIS is the season when adults shop for gifts to surprise the children. During the year children's librarians at the Carnegie Library of Pittsburgh have been evaluating books for boys and girls, and from the recent titles are prepared to recommend those whose qualities of beauty and permanency make them choice sugarplums.

The miracle of a New England snowstorm inspired Thelma Harrington Bell to write a story about snow. Then she discovered that no web of fancy could be as interesting as the facts, so in *Snow* (Viking. \$2.50) she tells how it is formed, the types of flakes, about its cousins—frost, rime, glace, sleet and hail, and the benefits as well as the dangers to man. Her text is accompanied by delicate blue and white drawings of snow crystals and frost patterns.

Particularly appropriate just now is a collection of fifty traditional and favorite carols arranged chronologically to cover *The Twelve Days of Christmas* (Roy. \$3.50). This is an English publication by Percy Marshall Young with black and white drawings by Ida Procter. For each carol there is a brief history, a scriptural passage and piano accompaniment. Recently brought back into print is *The Night Before Christmas* (Lippincott. \$1.75) with distinguished drawings by Arthur Rackham.

In *The Long Christmas Eve* (Houghton. \$2.00) Elizabeth Duryea tells of a Bavarian-born father and his small children touring Boston's

Miss Beal has been in charge of cataloguing children's books at Carnegie Library of Pittsburgh the past sixteen years. She is a graduate of Margaret Morrison Carnegie College and the Carnegie Library School.

Books suggested here may be borrowed from Carnegie Library of Pittsburgh's Boys and Girls Department or may be ordered through the Art and Nature Shop at the Institute.

Beacon Hill to admire the crèches in the lighted windows. Two skillfully carved angels, one from Oberammergau, are presents that give the family much pleasure. *The Easter Treat* (Knopf. \$2.00) doesn't sound like a Christmas story, but Roger Duvoisin has pictured an entirely satisfactory Santa who pays an out-of-season visit to the city, where tulips and robins are as astonishing to him as he is to the incredulous police.

Book of Nursery and Mother Goose Rhymes (Doubleday. \$5.00) compiled and illustrated by Margaret De Angeli and *Cinderella* (Scribner. \$2.00) freely translated from the French of Charles Perrault and illustrated by Marcia Brown are two perennials in new dress. In her foreword Mrs. De Angeli reveals that her family as well as her mental images of England have crept into the pictures. This large book, with lovely colored illustrations and dainty black and white drawings, will fill every English heart with nostalgia. "I have loved doing the book" is an unnecessary confession, for all the books of this author-illustrator testify to her enjoyment in her work. The versatile Marcia Brown has rendered *Puss in Boots* (Scribner. \$2.00 '52), *The Steadfast Tin Soldier* (Scribner. \$2.25 '53), and other famous tales into modern prose. Her *Cinderella* (Scribner. \$2.00) is as appealing as Walter Crane's more formal interpretation, and slightly less wordy.

Animals Everywhere (Doubleday. \$2.00) first published by the d'Aulaires in 1940 for

their son Per Olla, is again in print. Small children will be enthralled by the parade of almost fifty animals ranging from the tropics to the arctic, as well as by their calls and sounds. The adult may grow weary of "The mouse squeaks, the monkey chatters, the hippopotamus bellows, the crocodile smacks its jaws," and so on to the end, but small listeners will never tire of this patter. Drawings are crayon lithographs in color and in black and white. Also verging on the scientific for little children is Norman Bate's account of the building of a suspension bridge. *Who Built the Bridge?* (Scribner. \$2.50) is a companion to last year's *Who Built the Highway?* (Scribner. \$2.50 '53). These picture books draw attention to all sorts of equipment that can be identified by children of today.

Away Went Wolfgang! (Scribner. \$2.00) with its gay and sprightly drawings by Virginia Kahl is reminiscent of many foreign picture books. In an Austrian village where dogs do much of the work, the too big, too zealous Wolfgang is about to be branded a failure at drawing the milk woman's cart when, to the relief of all, he finds the job for which he is well suited. *Two Little Bears* (Harper. \$2.50) is the work of the famous photographer Camilla Koffler, using the pseudonym Ylla. Pre-schoolers who are acquainted with *Mike Mulligan and His Steam Shovel* (Houghton. \$2.50 '39) will chuckle over the misadventures of the small boy whose search for *Mike's House* (Viking. \$2.50) brings him belatedly to the library picture-book hour.

Quoting from the preface of *Animal Frolic* (Putnam. \$2.75), the illustrations are "reproductions of the scroll of animals, a masterpiece of early Japanese art and humor attributed to Kakuyu (Toba Sojo) twelfth-century founder of caricature art in Japan." These, even without Velma Varner's ap-

propriate text, warrant the book's purchase. *Wheel on the Chimney* (Lippincott. \$3.00) is a colorful picture-book story of the migration of storks from Central Europe to Africa. Mary and Conrad Buff's *Hurry, Skurry & Flurry* (Viking. \$2.75) traces, with sepia drawings and brief text, the life cycle of a family of squirrels. *Alphonse, That Bearded One* (Harcourt. \$2.50) is a French Canadian tall tale about an army recruit whose bravado, in contrast to the regular soldiers' timidity, makes a hilarious bear story that the entire family can enjoy. In *My Brother Bird* (Dodd. \$2.75) a pet-loving family has the novel but ultimately grievous experience of adopting a baby pigeon abandoned on the balcony of their city apartment.

The Courage of Sarah Noble, based on a true incident, is about an eight-year-old who helps her father establish a home in the wilderness, now New Melford, Connecticut. In *Little Wu and the Water Melons* (Follett. \$2.50) a Chinese boy finds a way to bring happiness to his family. Both author and illustrator have lived in China. The animals in Robert Lawson's *Rabbit Hill* (Viking. \$2.50 '44) have a *Tough Winter* (Viking. \$3.00) when the Folks upon whose kindness they have learned to depend go to Kentucky, leaving a caretaker in charge of their home. Worthy of consideration because of the picture of happy and close-knit family life are Mina Lewiton's *Rachel* (Watts. \$2.50) and Judith Ish-Kishor's *Joel Is the Youngest* (Messner. \$2.75).

Impunity Jane (Viking. \$2.50) is a pocket-size doll rescued from a permanent seat on a beaded cushion by a boy who fulfills her desire for adventure and his own unconfessed longing for such a toy. This is by the English novelist Rumer Godden. Keith Robertson's *Three Stuffed Owls* (Viking. \$2.50) is a well-written story with a popular theme. Potential FBI's and their football-playing pig rescue a taxidermist friend from the clutches

of an international ring of diamond smugglers. Margot Benary-Isbert's *Rowan Farm* (Harcourt. \$2.50) is translated from the German. It describes the hardships of life in that country and, like its predecessor *The Ark* (Harcourt. \$2.50 '53) is an absorbing story for the serious reader. Cynthia Harnett's *The Drawbridge Gate* (Putnam. \$3.00), like *Nicholas and the Wool-Pack* (Putnam. \$2.50 '53) is based on careful research. It tells a swift-moving story of apprentice life in the fifteenth century when Dick Whittington was thrice mayor of London.

Laura Long's fine Biblical retelling of *Queen Esther, Star in Judea's Crown* (Associated Press. \$2.00) lacks the somberness of Norah Lofts' *Esther* (Macmillan. \$2.50 '50) and the embellishments of Gladys Malvern's *Behold Your Queen!* (Longmans. \$2.50 '51) The latter's treatment of the story of Ruth and Naomi in *The Foreigner* (Longmans. \$2.75), while at variance with the King James version, will appeal to older girls. Patrick O'Connor's *The Society of Foxes* (Washburn. \$2.50) is an account of French-English espionage in 1801, when the password for Napoleon's agents was "Reynard." The robbery of the Dover mail coach takes young Dick Wenting out of an inn kitchen into the world of adventure. The precarious livelihood of Welsh coal miners in the anthracite region of Pennsylvania in 1870 is the subject of *Sing in the Dark* (Winston. \$2.75) by Maude Morgan Thomas. It is an authentic and moving story of a boy's life made tolerable by religion and music. The breeding of canaries is an interesting feature of Florence Musgrave's *Catherine's Bells* (Ariel. \$2.75). Miss Nan is a country woman whose patience makes her an ideal foster mother for twelve-year-old Catherine and crippled Peter.

Another story founded on fact and heralding a message is Marie McSwigan's *All Aboard for Freedom* (Dutton. \$3.00). A group

of enterprising war orphans and their friends escape by train from Communist territory to American-held Germany. The author, a Pittsburgher, has arranged to have the American Fund for Czech Relief receive a portion of the profits from the sale of the book. Since it deals with a timely subject—freedom—this book is expected to have the popularity of Miss McSwigan's *Snow Treasure* (Dutton. \$2.75 '42).

For the aspiring doctor is Anthony Ravielli's *Wonders of the Human Body* (Viking. \$2.50). For inquisitive nieces and nephews visiting his studio, the artist conceived an anatomy-physiology picture book showing the basic working of the body and concluding with the comment that man is more than a machine because he can love, dream, pity; he has ideals and faith.

Weapons (World Publishing Co. \$4.95) is an oversize volume of exceptional beauty. Edwin Tunis, artist and muralist, has been indefatigable in his research on what must have been a lifelong hobby and in disclosing his copious knowledge in this elaborate pictorial history of arms from the Stone Age to 1954. The text is informative and anecdotal; the descriptions of soldiers, sieges, castles, war games, knights and armor are only a small part of what a thrilled boy will find to entertain him in this book.

FAVORITES

Jean Thoburn has painted new backgrounds for three cases in the Boys and Girls Room of the Library, in which Beatrix Potter characters in Royal Doulton are on display this month.

The figurines were given by Mabel Lindsay Gillespie to the Library several years ago, but now are enhanced by these new colorful settings, done in water color by the well-known local artist and teacher.

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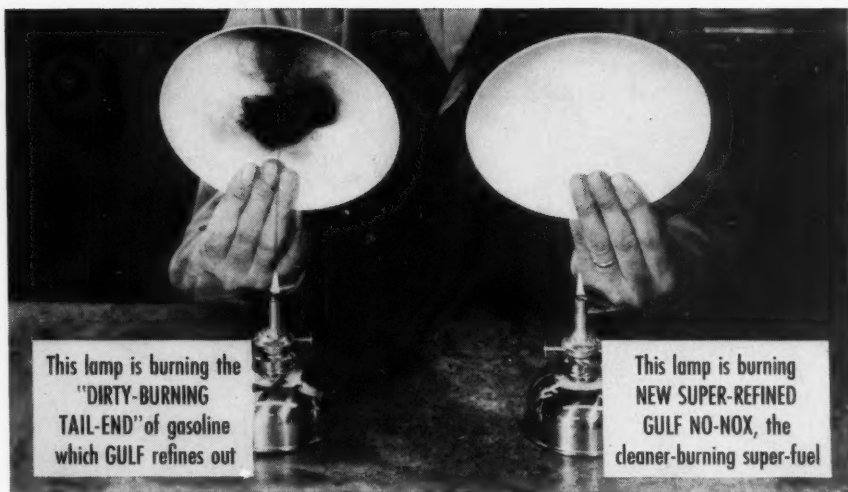
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